Christmas
at
Pops
1994
M. DiVico

On behalf of all the 44,000 men and women of Northwest Airlines, it is our great privilege to be associated with the fine standards and tradition of the Boston Pops and its patrons.

We wish all of you a Happy Holiday Season and best wishes for a safe and Happy New Year.

Sincerely,

John H. Dasburg
President & CEO
Northwest Airlines

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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS
Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

First Violins
Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Raymond Sird
Amnon Levy
*Harvey Seigel
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Catherine French

Second Violins
Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
Jerome Rosen
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
†Joseph Conte
†Joseph Scheer
†Daniel Banner
†Lisa Crockett
†Alexander Romanul

*Participating in a system of rotated seating
†Substituting

Violas
Robert Barnes
Deborah and Michael Davis Chair
Joseph Pietropaolo
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
†Emily Bruell
†Anne Black
†Susan Culpo

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Owen Young

Basses
Lawrence Wolfe
*Todd Seeber
*Dennis Roy
†Nicolas Tsolainos
†Joseph Holt
†Barry Boettger
†Gregory Koeller

Flutes
Elizabeth Ostling
†Catherine Payne

Piccolo
Geralyn Coticone

Oboes
Keisuke Wakao
Wayne Rapier

English Horn
Robert Sheena

Clarinets
Thomas Martin
†Julie Vaverka

Bass Clarinet
Craig Nordstrom

Bassoons
Richard Ranti
Roland Small

Contrabassoon
Gregg Henegar

Horns
Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis

Trumpets
Timothy Morrison
Thomas Rolfs
Peter Chapman
†Bruce Hall

Trombones
Norman Bolter
†Douglas Wright

Bass Trombone
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

Harps
Ann Hobson Pilot
Sarah Schuster Ericsson

Piano
Bob Winter

Rhythm Section
Fred Buda—drums
Bob Winter—piano

Librarians
Marshall Burlingame
William Shisler
James Harper

Personnel Managers
Lynn Larsen
Bruce M. Creditor

Stage Manager
Peter Riley Pfitzinger

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Remembering Arthur Fiedler

The 1994 Christmas Pops concerts are being performed in honor of the centennial of the birth of Arthur Fiedler (December 17, 1894), Boston Pops Conductor from 1930 until his death on July 10, 1979.

To mark the Fiedler centennial, the Boston Symphony Archives has mounted a display of memorabilia in the Cohen Wing lobby exhibit cases. Using photographs, letters, programs, and other historical documents, the exhibit explores the career of Arthur Fiedler, focusing on his remarkable 49-year tenure as Conductor of the Boston Pops.

ARTISTS

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

RONALD FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, a position he held through 1993. Formerly music director and conductor of the Worcester Symphony Orchestra and of the Boston new music ensemble Extension Works, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In 1992 Mr. Feldman appeared as guest conductor with the Rochester Philharmonic. He has also appeared as guest conductor with the St. Louis Symphony, the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.

BRUCE HANGEN

A frequent Boston Pops guest conductor, Bruce Hangen is Artistic Director and Principal Conductor of the Omaha Symphony Orchestra. Having spent eight years as Music Director and Conductor of that orchestra, Mr. Hangen was promoted in August 1992 to his current position, a promotion that coincided with his decision to leave the Omaha Symphony at the end of the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. The Omaha Symphony's 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Bruce Hangen has led such important American orchestras as the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras. Before coming to Omaha, Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a Conducting Fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.

RONALD KNUDSEN

A Boston Symphony Orchestra violinist since 1965, Ronald Knudsen has been music director and conductor of the Newton Symphony Orchestra since 1982; prior to that he was the Newton Symphony's concertmaster and associate conductor for three seasons. From 1970 until 1988 he was active with the Brockton Symphony Orchestra, first as concertmaster and associate conductor, and from 1983 to 1988 as music director/conductor. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training at the MacPhail School of Music in Minneapolis. From 1952 to 1959 he studied at the Peabody Conservatory of Music in Baltimore, where his violin teacher was William Kroll. While a student at Peabody, he also taught in the Preparatory Department. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has been heard frequently as soloist and in chamber music recitals. He has been soloist with the Boston Pops Orchestra, the Newton Symphony, and the symphony orchestras of Brockton, Wellesley, and Worcester. For ten years he performed with the new music ensemble Collage, of which he was the original violinist. Mr. Knudsen was a founder in 1970 of the Curtisville Consortium, which gives chamber concerts each summer in Stockbridge, Massachusetts; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School. During the 127th Worcester Music Festival he conducted the Worcester Symphony Orchestra with guest soloists Rudolf Nureyev and members of the Paris Opera ballet corps. In June 1990 he made his conducting debut with the Boston Pops Esplanade Orchestra with concerts featuring his son, BSO cellist Sato Knudsen, as soloist. Since that time, he has led the BPEO during the spring and Christmas Pops seasons, making his most recent appearance in May 1994.

JOHANNA FIEDLER

Born in Boston, Johanna Fiedler spent her childhood here and attended the Winsor School. She received her bachelor's degree from Sarah Lawrence College, where she studied piano, harpsichord, and viola—instruments she began studying in her youth. Following graduation, Ms. Fiedler served as an intern with the National Symphony Orchestra in Washington, D.C., where she started in the press office and ended up the orchestra's publicity director. She remained with the National Symphony through the opening of the John F. Kennedy Center for the Performing Arts in 1971, at which time she moved to New York to join the staff of the New York Philharmonic. There she served as assistant press director and editor of the orchestra's program book, a job that introduced her to writing about music. In 1975 Johanna Fiedler moved to the Metropolitan Opera, serving as associate press representative and eventually general press representative for the organization. While at the Met, she traveled across the United States and abroad, orchestrating concert tours and publicity arrangements. In 1989 Ms. Fiedler became managing director of performing arts at the 92nd Street Y in New York, overseeing a season of more than two hundred classical music concerts and managing the New York Chamber Symphony, the Y's resident orchestra. By the end of 1990, however, she decided to write professionally, fulfilling a lifelong interest in writing. For the past four years, she has done freelance work, although most of her energy has been focused on writing *Arthur Fiedler: Papa, the Pops, and Me*, a biographical memoir of her father. Johanna Fiedler lives in New York and also makes occasional appearances as a narrator with symphony orchestras or as the host of Pops concerts.

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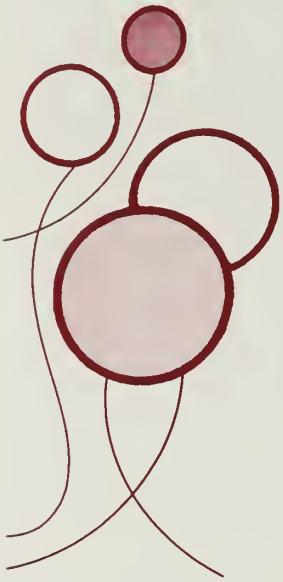

BOSTON **POPS** FUND

Your Pops Fund membership will help attract distinguished guest artists and underwrite free Boston Pops Esplanade concerts.

Friends' Membership Benefits

Contribute $50 and receive a Friend's membership card entitling you to a *10% discount* at the Symphony Shop, an invitation to the Annual Friends' Business Meeting (including a closed rehearsal), advance information about Opening Night at Pops 1996, a schedule of "Evening at Pops" broadcast dates, and the BSO's informative newsletter.

Contribute $150 and, in addition, receive special recognition in the 1996 Boston Pops program book.

Contribute $250 and, in addition, receive an ADVANCE TICKET ORDER FORM FOR THE 1995 HOLIDAY POPS CONCERTS (only for gifts received before August 31st.)

Contribute $500 and, in addition, receive the most recent Boston Pops recording conducted by John Williams.

Contribute $750 and, in addition, receive a Boston Pops poster autographed by the new Pops Conductor.

Contribute $1,500 and, in addition, receive two table seats to the 1995 New Year's Eve Gala *or* the 1996 Opening Night at Pops. We'll include a bottle of champagne plus an invitation to a closed TV taping and reception.

Contribute $6,000 and, in addition, receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

Contribute $15,000 and Name a Boston Pops Concert. Receive all of the above, plus the opportunity to name a spring concert in tribute to, or in memory of, an individual you designate.

For further information, contact Daniel P. Breen, Director of the Boston Pops Fund, at (617) 638-9251.

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Please send your check, payable to the "Boston Pops Fund," to the Boston Pops Fund Office at Symphony Hall, Boston, MA 02115.

TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus will celebrate its twenty-fifth anniversary in April 1995. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the BSO on numerous recordings, most recently Berlioz's *Requiem* on RCA Victor Red Seal. The chorus may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra: *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-Kai Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985. He and members of the Tanglewood Festival Chorus joined Seiji Ozawa and the Boston Symphony Orchestra for performances of Berlioz's *Roméo et Juliette*, *Requiem*, and *Messe solennelle* in Hong Kong and Japan earlier this month.

COLLEGE CHOIR, COLLEGE OF THE HOLY CROSS

Bruce I. Miller, Director

The 120-voice College Choir continues the choral tradition that has been a strength of the College of the Holy Cross since its founding in 1843. As the college's concert and touring choral organization, the choir presents major works for chorus and orchestra both on and off campus, and is often called upon to sing for alumni groups and for various ceremonial functions. Highlights of its recent history include performances on tour at Disney World and in England, Ireland, and Italy. In 1989 the choir sang for Pope John Paul II in Rome. For the past three years, the College Choir has been invited to perform with the Boston Pops Esplanade Orchestra in its annual holiday concert at the Worcester Centrum. During the past eighteen years the College Choir has been under the direction of Bruce I. Miller. A graduate of the State University of New York (Fredonia), Mr. Miller pursued additional studies at the Peabody Conservatory in Baltimore, where he was assistant conductor under Gregg Smith. He has received a fellowship from the Music Critics Association of America and served on two national commissions for the honorary music fraternity Phi Mu Alpha Sinfonia. In 1986 the College Choir recorded, under his direction, an album of Christmas and Advent music entitled *Lo, He Comes!*, which has received favorable national attention. A specialist in theater music, Mr. Miller has devoted much study to the performance of landmarks of the American musical theater. Recently he has been guest conductor for several concerts presented by the Central Massachusetts Symphony Orchestra.

A CHRISTMAS SING-ALONG

JOY TO THE WORLD

Joy to the world! the Lord is come.
Let earth receive her King.
Let ev'ry heart prepare Him room.
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n and nature sing.

Joy to the earth! the Saviour reigns.
Let men their song employ.
While fields and floods, rocks, hills and plains,
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

I HEARD THE BELLS ON CHRISTMAS DAY

I heard the bells on Christmas day
Their old familiar carols play.
And wild and sweet the words repeat
Of peace on earth good will to men.

HERE WE COME A-CAROLING

Here we come a-caroling among the leaves so green,
Here we come a-wand'ring so fair to be seen.
Love and joy come to you,
And to you glad Christmas too,
And God bless you and send you a happy New Year,
And God send you a happy New Year.

THE FIRST NOËL

The first Noël the angels did say
was to certain poor shepherds in fields as they lay,
in fields where they lay keeping their sheep
On a cold winter's night that was so deep.
Noël, Noël, Noël, Noël,
Born is the King of Israel.

They looked up and saw a star
Shining in the east, beyond them far,
And to the earth it gave great light
And so it continued both day and night.
Noël, Noël, Noël, Noël,
Born is the King of Israel.

DECK THE HALLS

Deck the halls with boughs of holly
Fa la la la la la la la la
'Tis the season to be jolly,
Fa la la la la la la la la.
Don we now our gay apparel,
Fa la la la la la la la la
Troll the ancient Yuletide carol,
Fa la la la la la la la la.

See the blazing Yule before us,
Fa la la la la la la la la
Strike the harp and join the chorus,
Fa la la la la la la la la.
Follow me in merry measure,
Fa la la la la la la la la
While I tell of Yuletide treasure,
Fa la la la la la la la la.

Fast away the old year passes,
Fa la la la la la la la la
Hail the new, ye lads and lasses,
Fa la la la la la la la la.
Sing we joyous all together,
Fa la la la la la la la la
Heedless of the wind and weather,
Fa la la la la la la la la.

JINGLE BELLS

Dashing through the snow, in a one-horse open sleigh
O'er the fields we go, laughing all the way,
Bells on bobtail ring, making spirits bright,
What fun it is to ride and sing a sleighing song tonight!

Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!
Jingle Bells! Jingle Bells! Jingle all the way!
Oh, what fun it is to ride in a one-horse open sleigh!

SILENT NIGHT

Silent night, holy night,
All is calm, all is bright,
'Round yon Virgin Mother and Child,
Holy infant so tender and mild.
Sleep in heavenly peace,
Sleep in heavenly peace.

Silent night, holy night,
Shepherds quake at the sight,
Glories stream from heaven a-far,
Heav'nly hosts sing Alleluia.
Christ the Saviour is born,
Christ the Saviour is born.

O COME, ALL YE FAITHFUL

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem.
Come and behold him,
Born the King of angels.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

Sing, choirs of angels,
Sing in exultation.
Sing, all ye citizens of heav'n above,
Glory to God
In the highest.
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him,
Christ the Lord.

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas!
We wish you a merry Christmas!
We wish you a merry Christmas!
And a happy new year!

Good tidings we bring
To you and your kin!
Good tidings for Christmas,
And a happy new year!

Oh, bring us some figgy pudding,
Oh, bring us some figgy pudding,
Oh, bring us some figgy pudding,
And a cup of good cheer!

Good tidings we bring
To you and your kin!
Good tidings for Christmas,
And a happy new year!

We won't go until we get some,
We won't go until we get some,
We won't go until we get some,
So bring some out here.

Good tidings we bring
To you and your kin!
Good tidings for Christmas,
And a happy new year!

We wish you a merry Christmas!
We wish you a merry Christmas!
We wish you a merry Christmas!
And a HAP-PY NEW YEAR!

THE BOSTON POPS ORCHESTRA
*THE BOSTON POPS ESPLANADE ORCHESTRA**
JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor (December 17, 18, and 21)
COLLEGE CHOIR, COLLEGE OF THE HOLY CROSS,
Bruce I. Miller, Director (December 14 and 15)

Wednesday evening, December 14, at 7:30*
Thursday evening, December 15, at 7:30*
Saturday afternoon, December 17, at 3*
Sunday afternoon, December 18, at 3*
Wednesday afternoon, December 21, at 3

BRUCE HANGEN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

A Christmas Festival — arr. Anderson
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

Sleepers, Wake! from *St. Paul* (December 14 and 15) — Mendelssohn
Gloria, from *Christmas Cantata* (December 17, 18, and 21) — Pinkham

Jesu, Joy of Man's Desiring — Bach

Carol of the Drum — Davis-Wright/Miller

Carol of the Bells — Wilhousky-Hayman

Selections from *The Nutcracker* — Tchaikovsky
March—Arabian Dance—Trepak

Hallelujah Chorus, from *Messiah* — Handel-Mozart

INTERMISSION

Let Those Merry Bells Ring — Swears/Wasson-Naughtin

Holiday Cheer! — arr. May
Let It Snow! Let It Snow! Let It Snow!—The Christmas Song—Jingle Bell Rock—
Have Yourself a Merry Little Christmas—All I Want For Christmas Is My Two
Front Teeth—I'll Be Home For Christmas—Silver Bells

Excerpts from *Home Alone* — Williams
Star of Bethlehem—Merry Christmas, Merry Christmas

Sleigh Ride — Anderson

A Christmas Sing-Along — arr. Braz
Joy to the World—I Heard the Bells on Christmas Day—Here We Come A-Caroling—
The First Noël—Deck the Halls—Jingle Bells—Silent Night—O Come All Ye Faithful—
We Wish You a Merry Christmas

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

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Town Mouse Country Mouse

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THE BOSTON POPS ORCHESTRA
*THE BOSTON POPS ESPLANADE ORCHESTRA**
JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 16, at 7:30*
Saturday morning, December 17, at 11*
Wednesday evening, December 21, at 7:30
Thursday evening, December 22, at 7:30
Friday evening, December 23, at 7:30

RONALD FELDMAN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

Fantasia on *Greensleeves* — Vaughan Williams

The Skaters Waltz — Waldteufel

Gloria, from *Christmas Cantata* — Pinkham

Suite from *The Nutcracker* — Tchaikovsky
March—Chinese Dance—Dance of the Toy Flutes—
Final Waltz and Apotheosis

INTERMISSION

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Selections from *Home Alone* — Williams
Somewhere In My Memory—Holiday Flight—
Merry Christmas, Merry Christmas

Four Christmas Favorites

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould
Carol of the Drum — Davis-Wright/Miller
White Christmas — Berlin-Mason/Courage
Sleigh Ride — Anderson

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For sing-along lyrics, please see page 16.

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Saturday evening, December 17, at 7:30

A CELEBRATION OF THE 100th ANNIVERSARY OF THE BIRTH OF ARTHUR FIEDLER

HARRY ELLIS DICKSON conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Carol of the Drum — Davis-Wright/Miller

Selections from *The Nutcracker* — Tchaikovsky
March—Dance of the Sugar Plum Fairy—Trepak—Waltz of the Flowers

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Merry Christmas, Merry Christmas, from *Home Alone* — Williams

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — arr. Reisman
Text by Clement C. Moore
JOHANNA FIEDLER, narrator

Sleigh Ride — Mozart
Sleigh Ride — Anderson

White Christmas — Berlin-Mason/Courage

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For sing-along lyrics, please see page 16.

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

THE BOSTON POPS ORCHESTRA
*THE BOSTON POPS ESPLANADE ORCHESTRA**
JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Sunday evening, December 18, at 7:30*
Thursday afternoon, December 22, at 3
Saturday, December 24, at noon*

HARRY ELLIS DICKSON conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Carol of the Drum — Davis-Wright/Miller

Selections from *The Nutcracker* — Tchaikovsky
March—Dance of the Sugar Plum Fairy—Trepak—Waltz of the Flowers

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

March of the Toys, from *Babes in Toyland* — Herbert

Selections from *Home Alone*
Somewhere in My Memory—Merry Christmas, Merry Christmas — Williams

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

White Christmas — Berlin-Mason/Courage

Sleigh Ride — Anderson

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For sing-along lyrics, please see page 16.

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

WE WISH YOU A MERRY CHRISTMAS SING-ALONG

JOY TO THE WORLD

Joy to the world!
the Lord is come;
Let earth receive her King;

Let ev'ry heart
prepare Him room,

And heaven and nature sing,
And heaven and nature sing,
And heaven, and heaven and nature sing.

(Orchestral interlude: 2 bars)

He rules the world
with truth and grace,
And makes the nations prove

The glories of
His righteousness,

And wonders of His love,
And wonders of His love,
And wonders, and wonders
of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:

"Peace on the earth, good-will to men,
From Heaven's all gracious King."

The world in solemn stillness lay
To hear the angels sing.

OH! CHRISTMAS TREE

Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches:

Oh Christmas tree, Oh Christmas tree,
How lovely are thy branches.

Not only green when summer's here,
but in the coldest time of year:

Oh Christmas tree, Oh Christmas tree,
You are by all beloved.

AWAY IN A MANGER

Away in a manger,
no crib for a bed,

The little Lord Jesus
laid down His sweet head;

The stars in the bright sky
looked down where He lay,

The little Lord Jesus
a-sleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

A day or two ago
I thought I'd take a ride
And soon my dearest love
was seated by my side:

The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas
and a happy new year!

Good tidings to you wherever you are,
Good tidings for Christmas
and a happy new year!

We Wish You a Merry Christmas,
We Wish You a Merry Christmas,
WE WISH YOU A MERRY CHRISTMAS:
AND A HAPPY NEW YEAR!

THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 20, at 7:30
Friday afternoon, December 23, at 3

RONALD KNUDSEN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Polonaise from *Christmas Eve* Suite — Rimsky-Korsakov

Jesu, Joy of Man's Desiring — Bach

Troika, from *Lieutenant Kije* — Prokofiev

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Hallelujah Chorus, from *Messiah* — Handel-Mozart

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Suite from *The Nutcracker* — Tchaikovsky
Overture Miniature—Dance of the Sugar Plum Fairy—Trepak—
Arabian Dance—Waltz of the Flowers

Carol of the Drum — Davis-Wright/Miller

Excerpts from *Home Alone* — Williams
Holiday Flight—Merry Christmas, Merry Christmas

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Monday evening, December 26, at 7:30
Wednesday evening, December 28, at 7:30

RONALD KNUDSEN conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Polonaise from *Christmas Eve* Suite — Rimsky-Korsakov

Jesu, Joy of Man's Desiring — Bach

Troika, from *Lieutenant Kije* — Prokofiev

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Hallelujah Chorus, from *Messiah* — Handel-Mozart

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Suite from *The Nutcracker* — Tchaikovsky
Overture Miniature—Dance of the Sugar Plum Fairy—Trepak—
Arabian Dance—Waltz of the Flowers

Carol of the Drum — Davis-Wright/Miller

Excerpts from *Home Alone* — Williams
Holiday Flight—Merry Christmas, Merry Christmas

The Skaters Waltz — Waldteufel

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For sing-along lyrics, please see page 16.

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

Baldwin Piano

THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, Laureate Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Tuesday evening, December 27, at 7:30
Thursday evening, December 29, at 7:30

HARRY ELLIS DICKSON conducting

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Hallelujah Chorus, from *Messiah* — Handel-Mozart

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Carol of the Drum — Davis-Wright/Miller

Selections from *The Nutcracker* — Tchaikovsky
March—Dance of the Sugar Plum Fairy—Trepak—Waltz of the Flowers

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—The First Noël—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

March of the Toys, from *Babes in Toyland* — Herbert

Selections from *Home Alone*
Somewhere in My Memory—Merry Christmas, Merry Christmas — Williams

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

The Skaters Waltz — Waldteufel

Snow, Snow, Beautiful Snow — Feller-Simeone

Sleigh Ride — Anderson

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—Oh! Christmas Tree—
Away in a Manger—Jingle Bells—We Wish You a Merry Christmas

For sing-along lyrics, please see page 16.

For notes on the program, please see page 20.

Holiday decorations in the concert hall by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Mass.

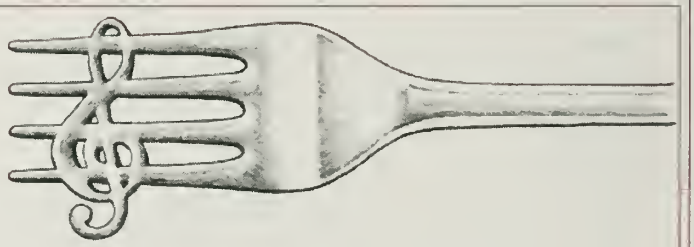
Baldwin Piano

NOTES ON THE PROGRAMS

The programs for the 1994 Christmas Pops concerts feature selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this holiday season.

Boston's own Daniel Pinkham (b.1923) has composed widely in many genres, including two symphonies, but he is particularly known for his choral work, much of it intended for church use or church festivals. His practical sense has come from many years of experience as music director at King's Chapel, and he has also been on the faculty of the New England Conservatory since 1959. The *Christmas Cantata* (1958) for chorus and brass instruments is one of his most frequently performed pieces.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of George Frideric Handel (1685-1759); oddly enough, the work, composed in 1741, took some years to achieve popularity in London. This chorus, however, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!," eventually became one of the most frequently performed choral compositions in the world. Handel's oratorios were famous in England but largely unknown on the Continent until a musical diplomat, Baron Gottfried van Swieten, brought them back to Vienna and began arranging for performances there in the 1780s. He asked Mozart to arrange the orchestra part for modern use, since the Baroque continuo was no longer practiced. Mozart arranged several Handel oratorios for those revivals, enriching them with won-



DINNER AND DRUMROLLS.
JUST POPS IN.

Our menu is the perfect prelude to the performance. Delightfully different dinners, prepared and served with style. And accompanied by free parking. So you can enjoy your dinner, then stroll to the Pops with time to spare. For reservations, call 424-7000.

CAFÉ PROMENADE

AT THE COLONNADE HOTEL
ON HUNTINGTON AVENUE ACROSS FROM THE PRUDENTIAL CENTER

derful wind parts not in the original. It is Mozart's version that will be heard at these performances.

Film music is represented in these Christmas programs with a very recent work and one from more than sixty years ago. The selections from *Home Alone* draw upon the score by John Williams (b.1932) for the hit film, which, in addition to energetic slapstick, evokes the longing for family togetherness at Christmas time. Russian composer Sergei Prokofiev (1891-1953) composed the music for the 1933 film *Lieutenant Kije*, a satiric comedy set in the court of Tsar Paul I. One of the most popular segments of the score is a musical depiction of a ride in a troika, a sleigh drawn by three horses.

When Ralph Vaughan Williams (1872-1958) composed his opera *Sir John in Love*, featuring Shakespeare's great comic creation Falstaff, he used the Bard's actual words (though naturally much abridged), sprinkled with some lovely Elizabethan song lyrics. One of these is the best-known of all early English songs, "Greensleeves," mentioned by Shakespeare and printed by the early seventeenth century. The melody is also used in the familiar Christmas carol "What Child Is This?"

Emil Waldteufel (1837-1915) was the French equivalent of Johann Strauss, composing elegant and charming waltzes of which *Les Patineurs* ("The Skaters") from 1882 is by far the most famous.

Operas and ballets often have a Christmas theme. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *Christmas Eve*, composed in 1894-95, tells of wondrous and miraculous events that take place on the blessed night. The polonaise is one of the most familiar parts of the score. The German composer Engelbert Humperdinck (1854-1921) was an ardent devotee of Wagner's music, and assisted him in preparations for the world premiere of *Parsifal*. Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel*. The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration—an unlikely combination, but one that worked in this piece.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. Early in this century, families went to see the Christmas show of America's greatest operetta composer, Victor Herbert (1859-1924), whose *Babes in Toyland* (1904) featured the wonderful "March of the Toys," in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the same charming image.

—Steven Ledbetter

SYMPHONY HALL INFORMATION

FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION—call (617) 266-1492. For program information, call "C-O-N-C-E-R-T" (266-2378).

THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, a personal check, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of $2.25 for each ticket ordered by phone.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

SMOKING IS NO LONGER PERMITTED in any part of Symphony Hall.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

THE EUNICE S. AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrace on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passage between Symphony Hall and the Cohen Wing.

Boston Symphony Chamber Players

Jordan Hall at the New England Conservatory

Principals of the BOSTON SYMPHONY ORCHESTRA *with* GILBERT KALISH, *pianist*

SUNDAY, JANUARY 29, AT 3PM

STRAUSS (arr. Hasenörl) 'Till Eulenspiegel Once Again,' for violin, double bass, clarinet, bassoon, and horn

KNUSSEN 'Songs Without Words'

STRAVINSKY 'Pastorale' for violin, oboe, English horn, clarinet, and bassoon

BRAHMS Piano Quintet in F minor, Opus 34

SUNDAY, APRIL 9, AT 3PM

with Jayne West, soprano

HANDEL-HALVORSEN Passacaglia for violin and viola

DUTILLEUX 'Citations,' for oboe, bassoon, percussion, and harpsichord

WEILL 'Frauentanz,' Opus 10, for soprano, viola, flute, clarinet, bassoon, and horn

BEETHOVEN Piano Trio in E-flat, Op. 70, No. 2

SINGLE TICKET PRICES: $19, $14, $12

Tickets to Boston Symphony Chamber Players concerts may be purchased through SymphonyCharge at (617) 266-1200, at the Symphony Hall Box Office, or, on the day of the concert, at the Jordan Hall Box Office, (617) 536-2412.

PROGRAMS AND ARTISTS SUBJECT TO CHANGE.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Cultural Council for their continued support of the Boston Symphony Orchestra and the Boston Pops.

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Flower/Decorating Committee for the holiday decorations in the Beranek Room and in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.

Special thanks to The Four Seasons Hotel, and to Music Mall, Inc., Lowell, Mass.

Take Home a Magical Christmas Pops Memory

Visit the Symphony Shop and recapture the spirit of a Christmas Pops performance with a selection from the Shop's colorful array of Pops and musical merchandise. Choose from recordings, clothing, jewelry, children's books, an assortment of exclusive gift items, stocking stuffers, and, new this year, the Symphony Hall ornament.

You're sure to find the perfect gift for music lovers of all ages, and you'll be supporting the Boston Symphony Orchestra at the same time.

The Symphony Shop is located in the Cohen Wing at the West Entrance to Symphony Hall on Huntington Avenue. The Shop is open Tuesday through Friday from 11 a.m. to 4 p.m., Saturday from noon to 6 p.m., and from one hour before each concert through intermission.

A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room on the first-balcony level of Symphony Hall.

All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

There's nothing more enjoyable than watching a group of well-trained professionals doing their job together and on time. So, enjoy tonight's performance with us, Northwest, the number one on-time airline.*

NORTHWEST AIRLINES

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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, LAUREATE CONDUCTOR

Saturday evening, December 31, 1994, at 10:15

HARRY ELLIS DICKSON conducting
RON DELLA CHIESA, host

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Radetzky March	Strauss
Overture to *Zampa*	Hérold
Dancing Through the Years Cakewalk—Charleston—Tango—Square Dance—Waltz— Polka—Rhumba—Mexican Hat Dance—Cha-Cha-Cha—Rock 'n' Roll	arr. Hayman

A Tribute to Artie Shaw

Begin the Beguine	Porter-May
Back Bay Shuffle	McCrae/Shaw-May
Where Is Your Heart, from *Moulin Rouge*	Auric
All Aboard (A Sentimental Journey) Sentimental Journey—Chattanooga Choo Choo— Casey Jones—Tuxedo Junction—Alabamy Bound— Night Train—Take the 'A' Train—On the Atchinson, Topeka and the Santa Fe—Wabash Cannon Ball— Orange Blossom Special	arr. Hayman

INTERMISSION

Those Were the Days	Raskin-Hayman
Frenesi	Domingez-May
Opus One	Dorsey-Wilcox

A Salute to Glenn Miller

In the Mood	Garland/Miller-Hayman
Moonlight Serenade	Miller-Hayman
Little Brown Jug	Eastburn-Nestico
Jalousie	Gade
Boogie-Woogie Bugle Boy	Raye/Prince-Hayman
Sing, Sing, Sing	Prima/Goodman-Hyman

Baldwin Piano

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. In September 1992 he was named music director of the Toronto Pops Orchestra, with which he leads an annual series of concerts. Mr. Dickson retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States and Canada, with the Jerusalem Symphony in Israel, and with the Ulster Symphony in Ireland. In addition, he remains active as a conductor of the Boston Pops and Boston Pops Esplanade orchestras at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's great artists and with his informed and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, an entertaining compilation about music and musicians, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.

RON DELLA CHIESA

Host of WGBH Radio's *MusicAmerica* and the broadcasts of the Friday-afternoon BSO concerts, Ron Della Chiesa is a well-known Boston radio and television personality. His afternoon program, *MusicAmerica*, showcases the best of America's popular music, from the traditional to the contemporary, cabaret to big bands and Broadway. Ron Della Chiesa made his on-air debut at the age of ten as a guest on a children's program in his hometown of Quincy, Massachusetts. In 1960 he began his long association with WGBH Educational Foundation, doing news and promotional announcements for WGBH/Channel 2 before moving to WGBH Radio full-time in 1969. He has hosted an all-night jazz program, *GBH After Hours*, and is a regular participant in the Channel 2 Auction. Over the years, Mr. Della Chiesa has expanded *MusicAmerica*'s format to include live performances and such special features as *Great Voices* and *The Classical Hour*, featuring performances from this country's classical music legacy. Since the 1991-92 season, Mr. Della Chiesa has hosted WGBH's broadcast of the Friday-afternoon BSO concerts, which is preceded by *The Boston Symphony Orchestra*, an hour-long program that includes features, interviews, and rare archival recordings of BSO performances. Ron Della Chiesa has served as host for numerous musical events in the Boston area, including the WGBH Jazz Concert Series, the Boston Globe Jazz Festival, and concerts at Symphony Hall and the Berklee Performance Center. He also hosts WGBH Radio's Sunday-afternoon BSO broadcasts from Tanglewood. He is making a return appearance with Harry Ellis Dickson and the Boston Pops Esplanade Orchestra for the New Year's Eve gala.

NOTES ON THE PROGRAM

RADETZKY MARCH, Opus 228

Johann Strauss, Sr. (1804-49)

Johann Strauss the father, scion of an entire family of famous waltz composers, rose from humble origins to become a world-famous composer (though his fame was ultimately overshadowed by that of his own son, also named Johann, whom we usually identify as "The Waltz King"). At the age of 15, Johann joined the orchestra of Joseph Lanner, later became Lanner's partner in the creation of music for the popular new craze of the waltz, and finally became his more succesful rival. Before his premature death at the age of 45, Strauss reached the peak of his profession, being named "Imperial-Royal Director of Music for Balls," and touring all over Europe with his orchestra. The *Radetzky March*, composed in 1848, is today the most-often performed work of Papa Strauss; it symbolizes the military power of the old Hapsburg empire as much as his son's waltz, *The Blue Danube*, represents the Vienna of that empire.

OVERTURE TO *ZAMPA*

Ferdinand Hérold (1791-1833)

Though he was one of the most successful composers of his day, we remember little of the music of Louis Joseph Ferdinand Hérold. He was a prolific composer of *opéras-comiques*, that is operas, either comic or serious, with spoken dialogue. His two most famous works, *Zampa* (1831) and *Le pré aux clercs* (1832), had hundreds of performances in Paris before the end of the century, though all that is really well known today is the brilliant overture to the former. *Zampa* is a kind of reversal of the Don Juan legend, in that the pirate Zampa dies in the arms of a marble statue, the image of a girl he had deceived and deserted.

BEGIN THE BEGUINE

Cole Porter (1891-1964)

Cole Porter wrote the 1935 show *Jubilee* while on a round-the-world sea voyage with his collaborator Moss Hart. While visiting the Dutch East Indies, he heard a native dance with a rhythm that fascinated him, and he used it as the basis of a song. But the song had such an unusual form—it is far longer than any other popular song of its era—that audiences had trouble catching on to it, and it made little impression in the show. Only when clarinetist and bandleader Artie Shaw insisted on recording it simply because he happened to like it did the tune take off; Shaw's record sold two million copies, and "Begin the Beguine" was on its way to becoming one of the most popular songs of all time.

SING, SING, SING

Louis Prima (1911-78)/Benny Goodman (1909-86)

New Orleans-born jazz trumpeter and vocalist Louis Prima worked mostly in New Orleans in the late '20s and early '30s, then led his own band in New York. One of his best-known creations, "Sing, Sing, Sing," was made even more popular in the version created by Benny Goodman for his famous Carnegie Hall concert—the first jazz concert ever given in that historic concert hall—in 1938. Because the famous recording made at that event has been a jazz favorite ever since, Goodman's additions to Prima's tune are now regarded as part of the piece, and that is how Dick Hyman has arranged it.

—Steven Ledbetter

THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, LAUREATE CONDUCTOR

First Violins
Harvey Seigel
Aza Raykhtsaum
Catherine French
John Williams
Maynard Goldman
Daniel Banner
Kristina Nilsson
Joseph Conte
Sandra Kott
Tison Street
Diane Pettipaw
Cynthia Cummings
Alexander Romanul
Gerald Mordis
James Orent
Colin Davis

Second Violins
Ronald Knudsen
Jerome Rosen
Paul MacDowell
Clayton Hoener
Susan Shipley
Pattison Story
Harris Shilakowsky
Robin Cook
Stacey Alden
Kelly Barr
Kay Knudsen

Violas
Robert Barnes
Kenneth Stalberg
Anne Black
Barbara Kroll
Susan Culpo
Emily Bruell
David Rubinstein
Donna Jerome

Cellos
Martha Babcock
Luis Leguía
Carol Procter
Robert Ripley
Ronald Lowry
David Finch
George Seaman
Andrew Mark

Basses
Lawrence Wolfe
John Salkowski
Robert Caplin
Barry Boettger
Nicolas Tsolainos
Henry Peyrebrune
Tracey Rowell

Flutes
Kathleen O'Donnell
Renee Krimsier

Piccolo
Iva Milch

Oboes
Keisuke Wakao
Frank Charnley

English Horn
Robert Sheena

Clarinets
William Wrzesien
Andre Lizotte

Bass Clarinet
Craig Nordstrom

Bassoons
Roland Small
Donald Bravo

Contrabassoon
Gregg Henegar

Horns
Richard Greenfield
Richard Menaul
Nona Gainsforth
Richard Mackey
Thomas Haunton

Trumpets
Bruce Hall
Thomas Smith
Dennis Alves
Gregory Whitaker

Trombones
Norman Bolter
Philip Swanson
Douglas Yeo

Tuba
Chester Schmitz

Timpani
Timothy Genis

Percussion
Thomas Gauger
Frank Epstein
Fred Buda
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Harp
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A Company Christmas at Pops

Monday, December 19, 1994

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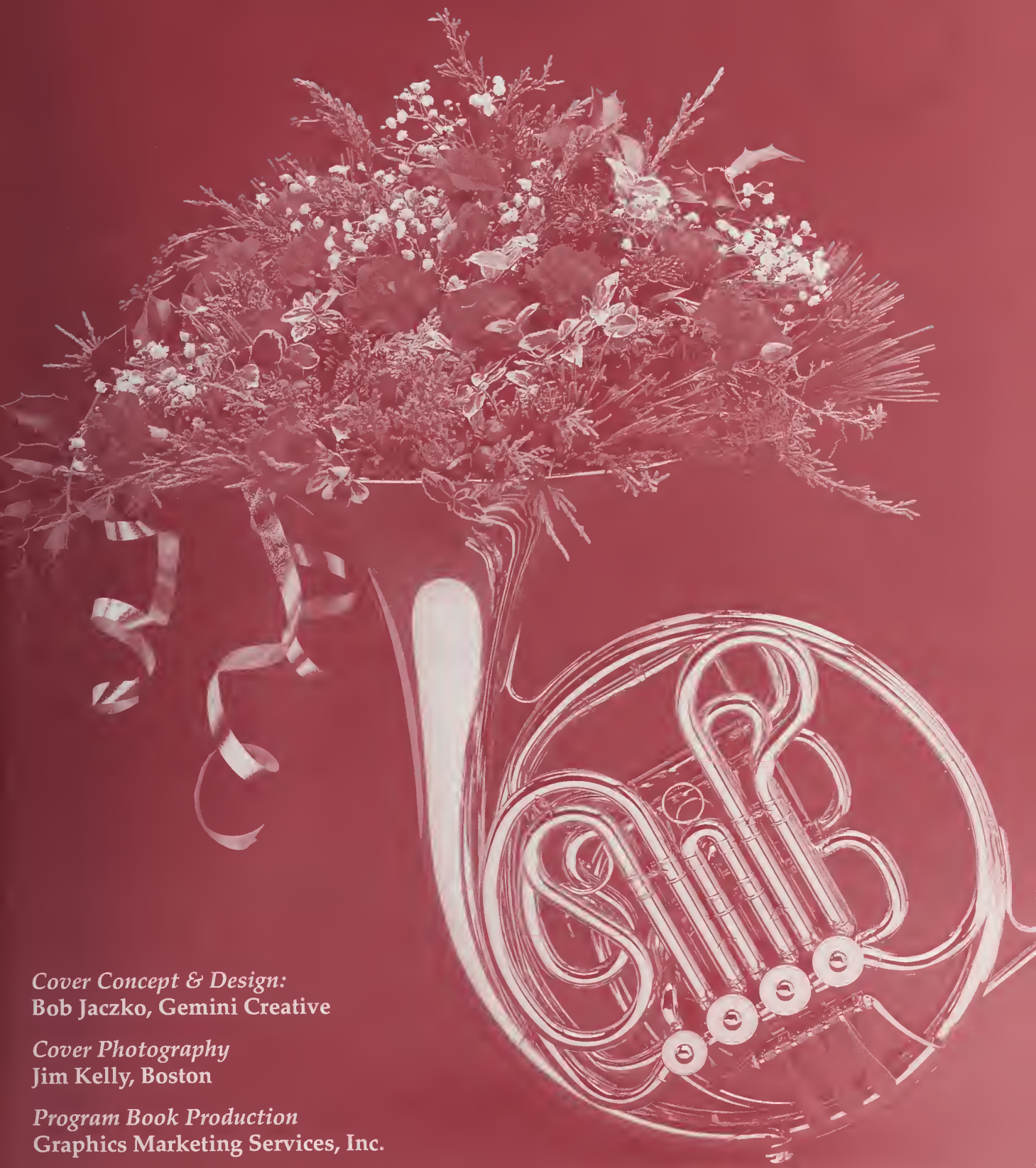

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Bob Jaczko, Gemini Creative

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Jim Kelly, Boston

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A Company Christmas Logo
Selame Associates, Inc.

Greetings

Holiday greetings and welcome to the eleventh annual *A Company Christmas at Pops!* The Boston Symphony Orchestra and the 1994 *A Company Christmas at Pops* Committee are delighted to have you and your guests in attendance for this evening's festivities.

Each year *A Company Christmas at Pops* represents an extraordinary partnership of New England business leaders and the Boston Symphony Orchestra. This annual event has become an essential source of funding which helps support the activities of the world-class Boston Symphony and Boston Pops Orchestras, and through your support of *A Company Christmas at Pops*, you and your company are affiliated with the BSO's standards of excellence and can share in the BSO's commitment to the community – a commitment that touches the lives of more than 2 million people each year.

This year's event has managed to pass yet another fund-raising milestone and will raise more than $550,000 for the Boston Symphony, thanks to the generosity of the more than 120 companies who have come together for this very special evening. We welcome home the members of the Boston Pops Orchestra and the Tanglewood Festival Chorus, many of whom have just returned from the BSO's concert tour of Japan and Hong Kong, and extend a warm welcome to Bobby McFerrin, our very special guest conductor for this evening's performance. We also welcome Drew Bledsoe, who has generously agreed to narrate *'Twas the Night Before Christmas*, and you may see some other familiar (and unexpected!) faces appearing on stage this evening.

We hope that this festive evening will put you in the holiday spirit, and we thank you so very much for being a part of *A Company Christmas at Pops*.

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Business Leadership Association

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of more than two million people each year through its touring, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues cover nearly 63% of fixed costs, the BSO begins each year with an operating shortfall of nearly $13 million towards a budget of more than $40 million. Fourteen years ago, a group of New England business leaders formed the *Business Leadership Association* (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes more than 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

The Business Fund

The core of the Boston Symphony Orchestra's corporate fund-raising program, the Business Fund provides essential operating support to allow Youth Concerts and all other community outreach and educational programs to continue. A minimum gift of $1,500 to the Business Fund entitles you the following benefits:

Program Recognition – Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Priority Ticket Reservations – You will receive priority ticket order forms to purchase tickets for the sell-out Holiday Pops and Tanglewood concerts at their first release before they become available to the public.

Ticket Assistance – You may obtain concert tickets, depending upon availability, by calling the Corporate Development Office at 617/638-9270.

Priority Seating – You will have the option to purchase choice seats, reserved exclusively for Business Fund donors, in "Corporate Corner at Pops" at select Boston Pops concerts.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in Symphony Hall.

Additionally, for a gift of $2,500 to the Business Fund you will receive one complimentary table for five in "Corporate Corner at Pops," reserved exclusively for Business Fund donors at select Boston Pops concerts, OR fifteen complimentary Open Rehearsal tickets to the open rehearsal of your choice for the current Boston Symphony season, OR fifteen complimentary lawn tickets at Tanglewood to the performance of your choice (excluding the Popular Artists Series and Jazz Weekend) for the upcoming Tanglewood season.

A gift of $5,000 to the Business Fund will entitle you to two complimentary tables for five in "Corporate Corner at Pops" (as described above), OR thirty complimentary Open Rehearsal tickets (as described above), OR thirty complimentary lawn tickets at Tanglewood (as described above) PLUS an invitation for two to the elegant black-tie Leadership Dinner.

Events

Presidents at Pops

This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is the largest fund-raising event of its kind in the country, bringing together 120 companies and their guests for a gala Boston Pops performance and raising more than $750,000 for the BSO every year. Sponsorship packages include 20 tickets to the concert gala complete with cocktails and supper, advance ticket reservations for the Holiday Pops and Tanglewood concerts, and an invitation for two to the exclusive, black-tie Leadership Dinner.

A Company Christmas at Pops

A popular holiday tradition for the business community, A Company Christmas at Pops features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of "Twas the Night Before Christmas" by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with cocktails and supper, advance ticket reservations for the Holiday Pops and Tanglewood concerts, and an invitation for two to the exclusive, black-tie Leadership Dinner.

Additionally, all Presidents at Pops and A Company Christmas at Pops sponsors receive the above-mentioned benefits of *Program Recognition, Ticket Assistance, Beranek Room Privileges*, and *Symphony Shop Discount*.

Leadership Dinner

Each year the Boston Symphony Orchestra hosts an elegant evening of dinner, dancing, and entertainment to honor the senior executive of the BSO's leading corporate contributors. These contributors include *Presidents at Pops* and *A Company Christmas at Pops* sponsors of $4,000 or more and Business Fund donors of $5,000 or more. Symphony Hall is transformed into a magical place for this special event, which is considered by many to be one of New England's most prestigious gatherings of CEOs and their spouses.

$25,000 Conductor's Circle

A combined or single gift of $25,000 to any one of the three corporate programs entitles you to the privilege of sponsoring a concert of your choice. Benefits include: 20 complimentary tickets, recognition on the concert program page, full-page ad opposite the program page, private reception room privileges, special program book recognition as a corporate sponsor throughout the BSO and Boston Pops season, and all the above Business Leadership Association benefits.

To find out more about how your company might benefit from membership in the *Business Leadership Association*, contact Deborah Elfers, Director of Corporate Development, at 617/638-9298.

Auditioning for the Boston Pops: Maestro Francis Doyle, Coopers & Lybrand; Maestro Paul O'Brien, NYNEX-New England; Maestro Thomas Menino, Mayor of Boston; and Maestro John Farrell, North American Mortgage Company.

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Children's Program 1994

The *A Company Christmas at Pops* Committee welcomes children from

Edward Everett Elementary School, Dorchester
Grover Cleveland Middle School, Dorchester
Maurice J. Tobin School, Roxbury
Mission Church Grammar School, Roxbury
Nativity Preparatory School, Roxbury
St. John the Evangelist School, Cambridge
St. Mark School, Dorchester
St. Peter Elementary School, Dorchester

as our very special guests this evening

We also wish to express our deepest gratitude to the following for their generous contributions to the Children's Program:

Back Bay Restaurant Association
for catering the children's dinner

and

The TJX Companies, Inc.
for donating gift certificates.

We would like to thank the following individuals and corporations who have so generously contributed to the Children's Program by sponsoring one of the two hundred children attending this evening's *A Company Christmas at Pops.*

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USTrust
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Edward Everett Elementary School
The Everett Elementary School is a small school located in the Uphams Corner section of Dorchester. The school building has recently been renovated and includes a Macintosh computer library with 28 stations. The Everett School serves 365 children of diverse backgrounds and offers early childhood programs beginning at age 4, including two extended day kindergartens. The philosophy at the Edward Everett School is that each child has incredible potential that needs to be challenged, and so the school sets high standards of excellence because the belief is that every child is capable of unlimited success.

Grover Cleveland Middle School
The Grover Cleveland Middle School for the Visual and Performing Arts is located in the historic Fields Corner section of Dorchester. With a staff of 75, the school educates more than 700 children in grades 6, 7, and 8. Since the school became a Theme school in 1993, a major focus has been to educate all students in the areas of music, dance, theater, visual arts and writing, and academic subject teachers are encouraged to incorporate the arts throughout their curricula. The Cleveland School is one of ten schools involved with the Boston Music Education Collaborative, a program which seeks to reintroduce music into the Boston Public Schools.

Maurice J. Tobin School
The Maurice J. Tobin is a Boston Public School located in Mission Hill, Roxbury. The Tobin has more than 500 students in Grades K-8 who participate in arts productions, schoolwide writing programs, math projects, and cross-age pairings of elementary and middle school students. The Tobin has on-site counseling, afternoon programs funded by a Magnet Arts Grant, the Northeastern/Tobin Scholars Program, and collaborations with neighboring institutions and agencies that offer resources to Tobin children and families. This year, the Tobin received a School-Linked Services Grant from the Executive Office of Education.

Mission Church Grammar School
Mission Grammar School has been a vital institution in the Roxbury area for more than 100 years. The school is a constant witness to Catholicity on Mission Hill, and a principal mission of the school is to form future parish leaders who will keep alive Mission's traditions, spirit, and values. The atmosphere in the school encourages friendship and sociability, and the school community is rooted in many cultures. Students are aware of their cultural and ethnic backgrounds and have a sense of pride in their roots. The school's curriculum helps students to grow, and challenges them to strive for their personal best in all areas of learning.

Nativity Preparatory School, A Jesuit Learning Center
Nativity Preparatory School is a Jesuit middle school dedicated to educating highly motivated young men from the inner-city neighborhoods of Boston. Staffed entirely by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

St. John the Evangelist School
St. John the Evangelist School, founded in 1914, is dedicated to serving the educational and spiritual needs of children from the greater Cambridge community. The mission of the school, supported by St. John the Evangelist parish, is to educate children in Catholic values which will enable them to move into the mainstream of American life. Through its programs, the school continues to accomplish this mission and has served its parishioners and the many Haitian immigrants who live in the community. Under the direction of qualified lay staff, and with the commitment of the parish community, the school offers preschool through eighth grade education. The school offers its resources to Catholics and non-Catholics alike, and enrollments are steadily increasing. Through the active participation of parent and parish groups, new programs are being developed as the school strives to prepare itself for the twenty-first century.

St. Mark School
St. Mark School in Dorchester is an inner-city school that has a population of 329 students. The most important single element of an education in St. Mark School is the spiritual development of its students. A two-pronged approach is taken in this area; not only are children taught the precepts of Christian Doctrine and Christ's message, but moral development to be used in daily living is also emphasized. The children are encouraged to develop their full potential and individuality in an atmosphere of discipline – not rigidity – that creates an excellent learning environment.

St. Peter Elementary School
St. Peter Elementary School in Dorchester offers strong, value-centered, quality academic programs for Grades K-8. In its 96th year, the school serves a multi-ethnic student population and offers a variety of special education programs including the Write to Read Program, computer classes, music, art, and physical education. In addition, St. Peter's has an after school study program and a speech club. The school values and nurtures growth, self-discipline, and self-esteem, and with active parent participation, has built a strong sense of community for the students.

Acknowledgements

The *A Company Christmas at Pops* Committee wishes to express its sincere appreciation to the following for their generous contribution to this evening's holiday benefit performance:

Ariadne Clifton Catering

Back Bay Restaurant Association, Inc.

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Menu

December 19, 1994

Poached Salmon Mousse
served with a Sauce of Horseradish Cream and Capers
and a Confetti of Red and Green Peppers

Roast Capon
with a Cranberry Pecan Stuffing

White and Wild Rice Salad
with Scallions and Fennel

Julienne of Green Beans and Carrots
with a Shallot Vinaigrette

Rosemary Cheddar Roll

Chocolate Mocha Buche de Noel

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A trash bag has been provided for your convenience.
Please take your supper box home with you.

Quelques Fleurs Perfume compliments of Neiman Marcus and Parfums Houbigant Paris.

Dinner catered by Ariadne Clifton Catering.
Children's Dinner catered by Back Bay Restaurant Association.

About the Pops

The Boston Pops Orchestra

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Laureate Conductor

Harry Ellis Dickson
Associate Conductor Laureate

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Leo L. Beranek Chair
Victor Romanul
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Raymond Sird
Amnon Levy
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*Aza Raykhtsaum
*Bonnie Bewick
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Joseph McGauley
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Ronan Lefkowitz
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Tonight's Program

Bobby McFerrin

Making a return Boston Pops appearance, Bobby McFerrin has won great recognition for his incomparable solo vocal performances and best-selling recordings, as well as for his many collaborations with today's leading jazz artists. His most recent activities include extensive touring both as a solo performer and with his own jazz and vocal ensembles. The current focus of his musical endeavors, however, has been on symphonic conducting. Since his 1990 debut with the San Francisco Symphony, Mr. McFerrin has led more than forty symphonic ensembles nationwide. The current season brings debuts with the Chicago Symphony (for a New Year's Eve concert), the Cleveland Orchestra, and the Philadelphia Orchestra and return engagements with the San Francisco Symphony and the Los Angeles Philharmonic. Mr. McFerrin is also serving as Creative Chair of the Saint Paul Chamber Orchestra for the 1994-95 and 1995-96 seasons. Born in New York City in 1950 to two classical singers, Bobby McFerrin began studying music theory at age six, shortly before his family relocated to Los Angeles. It was not until 1977 that he switched from piano to singing, making his debut at the Hollywood Bowl as part of the 1980 Playboy Jazz Festival. A triumph in New York at the Kool Jazz Festival followed one year later, and shortly thereafter his debut album, *Bobby McFerrin*. In 1983, he began unaccompanied concertizing, which led to a solo tour of Germany, where the live album entitled *The Voice* was recorded. Through the decade he expanded his circle of collaborators and his award-winning discography, working with Garrison Keillor, Jack Nicholson, Weather Report's Joe Zawinul, Manhattan Transfer, and, for his album *Spontaneous Inventions* (1986), Herbie Hancock, Jon Hendricks, Wayne Shorter, and Robin Williams. He was featured in television commercials, sang *The Cosby Show* theme, created a long-form video entitled *Spontaneous Inventions*, and sang the theme music for the film *Round Midnight*. With the solo album *Simple Pleasures* (1988) and the chart-topping single and video of "Don't Worry, Be Happy," Mr. McFerrin's career reached a new plateau. The 1990 release *Medicine Music* demonstrated his orchestrating skills, especially in his work with the ten-voice group Voicestra, with whom he made several television appearances, including one on *Evening at Pops*. Bobby McFerrin's recent recordings including a duet album with cellist Yo-Yo Ma entitled *Hush*, which has remained on *Billboard's* Classical Crossover Chart for more than two years, and a jazz album with pianist Chick Corea entitled *Play*, which earned Mr. McFerrin his tenth Grammy award. His 1993 rendition of Henry Mancini's "Pink Panther" theme for the movie *Son of the Pink Panther* won him wide acclaim and another Grammy nomination. During the spring of 1994, he toured with two different groups, a jazz trio called Bang Zoom and a small vocal ensemble called Hard Choral; he will continue to perform with both groups in 1995. His latest recording, which features accompaniment by members of The Yellowjackets, will be released in early 1995, and a series of his solo performances are being recorded for future release. As a longer-term project, Bobby McFerrin is writing an opera on commission from the San Francisco Opera for its 1997 season in collaboration with librettist Ishmael Reed and director Peter Sellars.

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Program

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *Laureate Conductor*

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

A COMPANY CHRISTMAS AT POPS

Monday evening, December 19, at 8:00

BOBBY McFERRIN, *conductor and vocalist*

Hallelujah Chorus, from *Messiah* — Handel

Dream Pantomime, from *Hansel and Gretel* — Humperdinck

Ave Maria — Bach/Gounod
MR. McFERRIN
MARTHA BABCOCK, cello

A Visit from St. Nicholas *('Twas the Night Before Christmas)* — arr. Reisman
Text by Clement C. Moore
DREW BLEDSOE, narrator

Waltz of the Flowers, from *The Nutcracker* — Tchaikovsky

INTERMISSION

We Wish You a Merry Christmas — Harris

Carol of the Drum — Davis-Wright/Miller

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

March of the Toys, from *Babes in Toyland* — Herbert

Toy Symphony — L. Mozart
Allegro
Menuet
Finale: Allegro

A Merry Little Sing-Along — arr. Reisman
Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas –
Let It Snow, Let It Snow, Let It Snow – The Christmas Song –
Winter Wonderland – Jingle Bells

For sing-along lyrics, please see page 23.

For notes on the program, please see page 22.

Holiday decorations in the Concert Hall by Pauline Runkle, Floral Artistry, Manchester-by-the Sea, Massachusetts
Accommodations courtesy of The Four Seasons.
The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.
Baldwin Piano

Guest Artists

Martha Babcock

Martha Babcock is assistant principal cellist of the Boston Symphony Orchestra and principal cellist of the Boston Pops Orchestra. She joined the BSO in 1973 and was appointed to her current position in 1982. Born in Freeport, Illinois, Ms. Babcock began studying the cello at nine and first appeared as soloist with orchestra at fourteen. A *cum laude* graduate of Radcliffe College, she attended graduate school at Boston University's School for the Arts. Winner of the Piatigorsky Prize while a Fellow at the Tanglewood Music Center in 1972, she began her professional career as a cellist at age nineteen, with the Montreal Symphony Orchestra. Ms. Babcock has appeared with the contemporary chamber music ensemble Collage and with the Boston Symphony Chamber Players, with whom she recorded Dvořák's string sextet. She has also recorded chamber works of Irwin Bazelon and Leonard Rosenman for CRI, and a duo by Rebecca Clarke for Northeastern Records.

Drew Bledsoe

Starting quarterback for the New England Patriots, Drew Bledsoe was selected by the Patriots with the first overall pick in the 1993 NFL draft. He went on to quarterback a Patriots' offense that improved from its 27th ranking to 12th in just one season. Born in Ellensburg, Washington, Mr. Bledsoe was selected first team all-state by the *Tacoma News Tribune* after his senior year at Walla Walla High. He majored in education at Washington State, where he became, in 1990, the first true freshman to start as quarterback in more than thirty years. During the off-season, Mr. Bledsoe established the Albert S. "Stu" Bledsoe Football Scholarship, a $150,000 endowment to his alma mater, named in honor of his grandfather.

Tanglewood Festival Chorus

John Oliver, *Conductor*

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus will celebrate its twenty-fifth anniversary in April 1995. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. Recordings with Seiji Ozawa and the Boston Symphony Orchestra on compact disc also include Tchaikovsky's *Pique Dame* and Berlioz's *Requiem* (November 1994 release), on RCA Victor Red Seal; Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damoiselle élue* with Frederica von Stade, on Sony Classical/CBS Masterworks. Also for Philips, the chorus has recorded Ravel's *Daphnis et Chloé* and Brahms's Alto Rhapsody with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra "Joy to the World," on Sony Classical and "We Wish You a Merry Christmas," on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver recently recorded an album with the John Oliver Chorale for Koch International to include three pieces written specifically for the Chorale – Bright Sheng's *Two Folksongs from Chinhai*, Martin Amlin's *Time's Caravan*, and William Thomas McKinley's *Four Text Settings* – as well as four works of Elliott Carter. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic and Shin Yu-Kai Chorus, and Mendelssohn's *Elijah* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985. He and members of the Tanglewood Festival Chorus joined Seiji Ozawa and the Boston Symphony Orchestra for performances of Berlioz's *Roméo et Juliette*, *Requiem*, and *Messe solennelle* in Hong Kong and Japan earlier this month.

Program Notes

The program for *A Company Christmas at Pops* 1994 includes selections with a Christmas or winter theme by composers past and present. Here are notes on some of the different pieces to be heard this evening.

The best-known "Hallelujah" chorus ever written comes from *Messiah* of George Frideric Handel (1685-1759); oddly enough, the work, composed in 1741, took some years to achieve popularity in London. This chorus, however, with its flexible yet resilient alternation of long melodic phrases and short outbursts of "Hallelujah!", became one of the most frequently performed choral compositions in the world.

The Bach-Gounod *Ave Maria* affords an interesting glimpse at the way composers in two different centuries thought about music. Johann Sebastian Bach's (1685-1750) C-major prelude for harpsichord, the opening piece in the *Well-Tempered Clavier,* consists of a rhythmically animated series of chords in arpeggiation which *hint* at a melody. Bach considered that to be a composition complete and sufficient unto itself. But for the Romantic era, a chord progression without a palpable tune was inconceivable; Charles Gounod (1818-93) filled in what was (to his mind) a "gap" in the Bach piece by adding the necessary melody.

Operas and ballets often have a Christmas theme. The ballet *The Nutcracker,* with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it. The German composer Engelbert Humperdinck (1854-1921) was an ardent devotee of Wagner's music, and assisted him in preparations for the world premiere of *Parsifal*. Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel*. The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration – an unlikely combination, but one that worked in this piece.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker.* Early in this century, families went to see the Christmas show of America's greatest operetta composer, Victor Herbert (1859-1924) whose *Babes in Toyland* (1904) featured a wonderful march in which toy soldiers came to life and paraded, with stiff-legged gait, across the stage. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942) a German composer of operettas and light music, evokes the same charming image.

The so-called "Toy Symphony" is not really a full-scale symphony at all, but rather a divertimento, intended to be witty and diverting. The work is really something of a mystery. It was published in the 18th century as a composition by Haydn, but that is no guarantee Haydn wrote it, since publishers knew that his name alone was enough to sell a piece. The work has also been attributed to several other composers, including Leopold Mozart (1719-87), father of Wolfgang, who today is most frequently regarded as the responsible party. But it really hardly matters – the main point is the fun to be had from the use of toy instruments and noisemakers in this charming score.

– Steven Ledbetter

A Merry Little Sing-along

Rudolph the Red-Nosed Reindeer
Words and Music by Johnny Marks

Rudolph the red-nosed reindeer,
Had a very shiny nose.
And if you ever saw it,
You would even say it glows.

All of the other reindeer,
Used to laugh and call him names.
They never let poor Rudolph,
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him.
As they shouted out with glee:
"Rudolph the red-nosed reindeer,
You'll go down in history."

Have Yourself A Merry Little Christmas
Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas,
let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas,
make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together,
if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

Let It Snow! Let It Snow! Let It Snow!
Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful.
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned way down low,
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

The Christmas Song
Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way.
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy,
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

Winter Wonderland
Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town" –

Later on, we'll conspire,
As we dream by the fire.
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

Jingle Bells
Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh!

Oh what fun it is to ride
In a one—horse—o—pen sleigh!

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The success of special events such as *A Company Christmas at Pops* is a direct result of many hours of volunteer and staff energy. The *A Company Christmas at Pops* Committee would like to thank the following people who helped make this event possible:

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For Symphony Hall Concert and Ticket Information, call (617) 266-1492. For Boston Symphony concert program information, call "C-O-N-C-E-R-T" (266-2378).

Please Note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Symphony Hall is a smoke-free facility. Smoking is not permitted in any part of Symphony Hall.

Camera and Recording Equipment may not be brought into Symphony Hall during concerts.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

Wheelchair Access to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance, and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and Found is located at the security desk just inside the Cohen Wing entrance on Huntington Avenue.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open from one hour before each concert through intermission. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as calendars, coffee mugs, clothing, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

Discounted Parking for Pops concerts is available at the Prudential Center Garage, courtesy of the Prudential Realty Group and R.M Bradley and Co. Enter after 5 p.m., exit by 1 a.m., and present your ticket stub when exiting.

For Symphony Hall Rental Information, call (617) 638-9240, or write the Function Manager, Symphony Hall, Boston, MA 02115.

Friends of Pops: The Friends are annual donors to the Boston Symphony Orchestra. Friends receive *BSO*, the orchestra's newsletter, as well as priority ticket information and other benefits depending on their level of giving. For information, please call the Development Office at Symphony Hall weekdays between 9 a.m. and 5 p.m. at (617) 638-9251. If you are already a Friend and you have changed your address, please send your new address with your newsletter label to the Development Office, Symphony Hall, Boston, MA 02115. Including the mailing label will assure a quick and accurate change of address in our files.

Business for BSO: The BSO's Business Leadership Association program makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books throughout the season, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Deborah Elfers, Director of Corporate Development, at (617) 638-9298.

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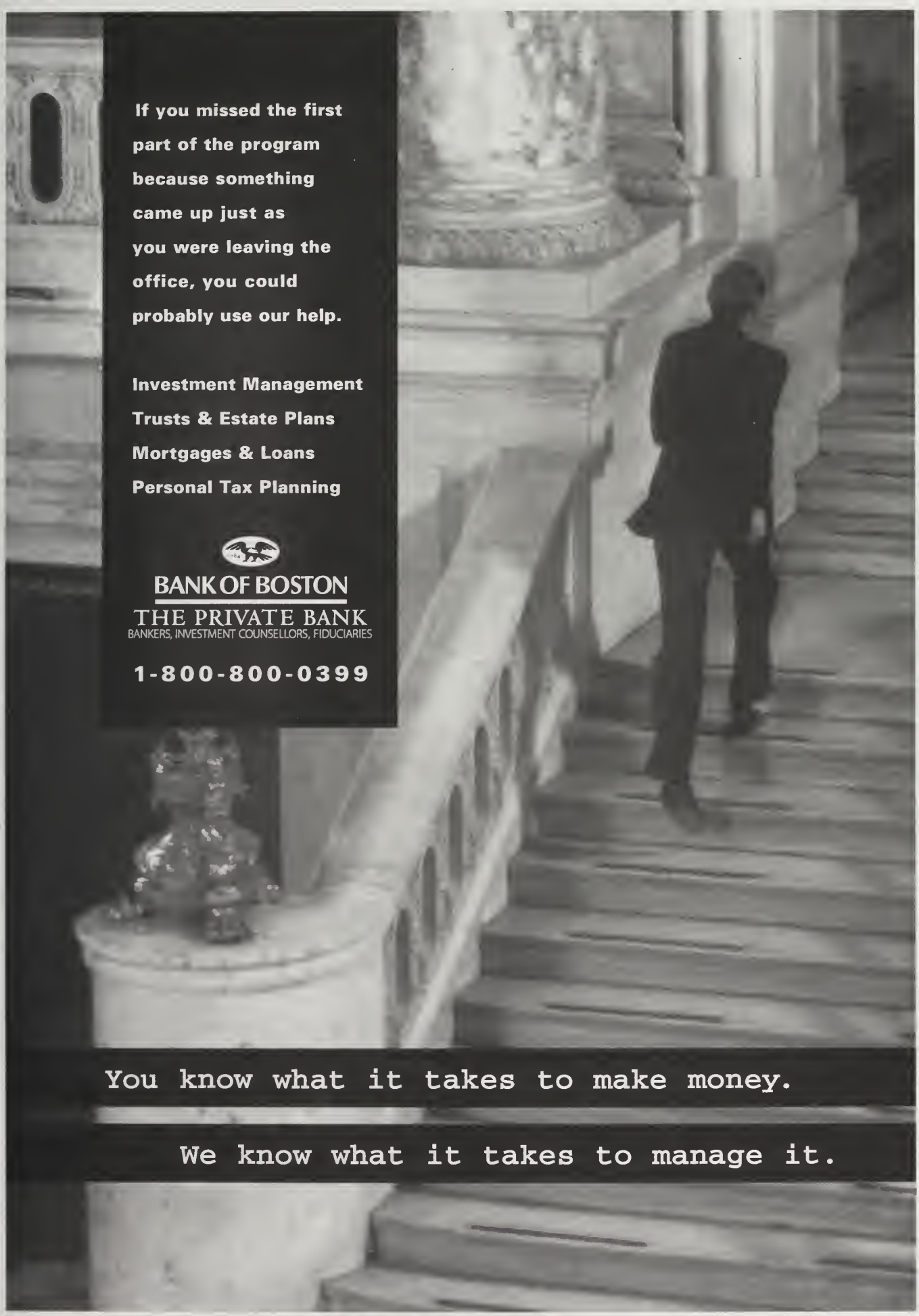
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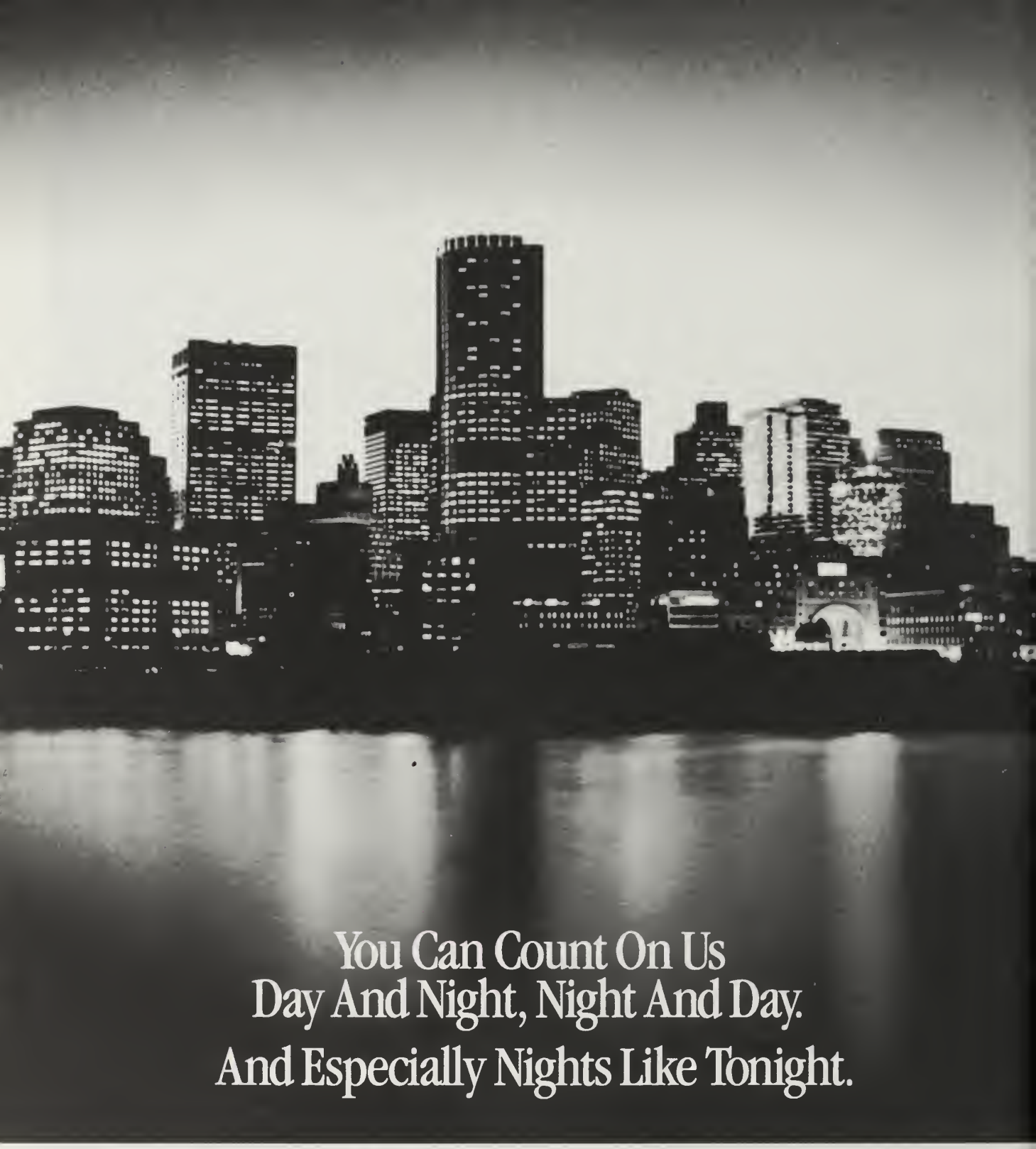

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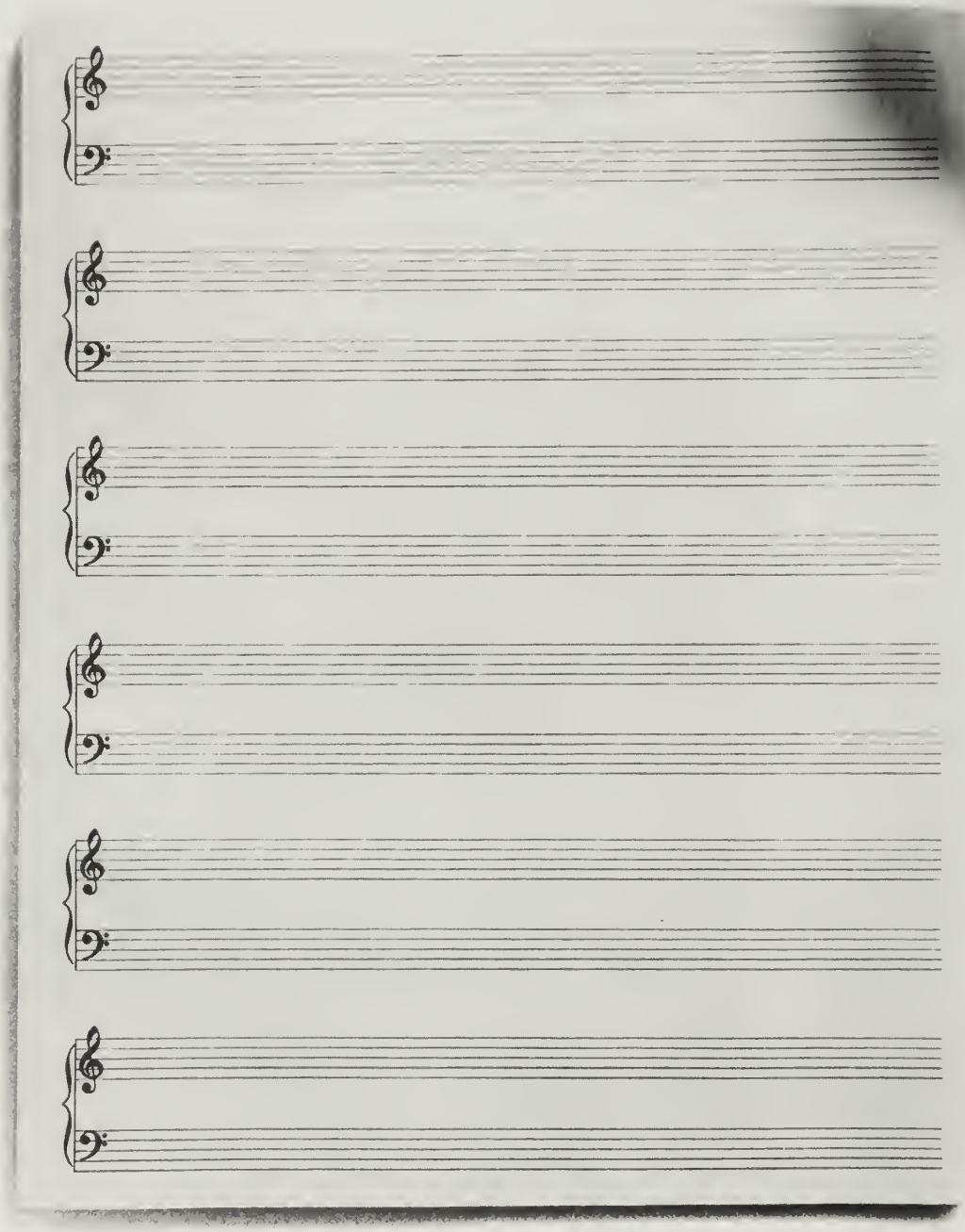

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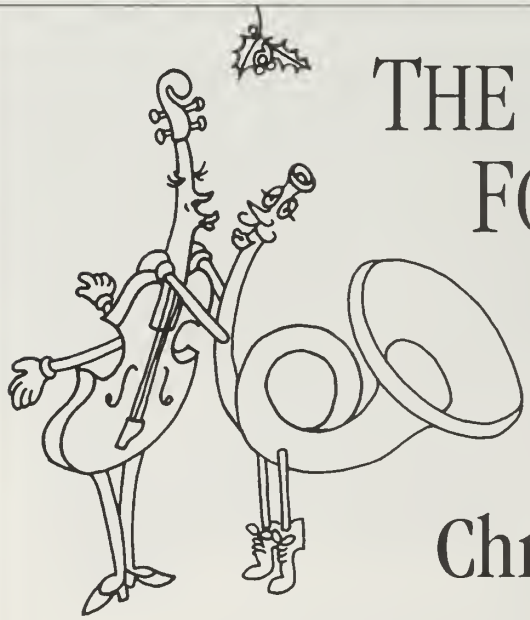

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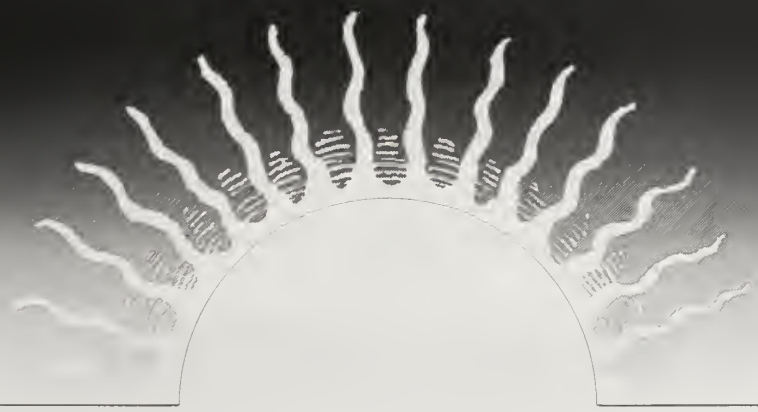

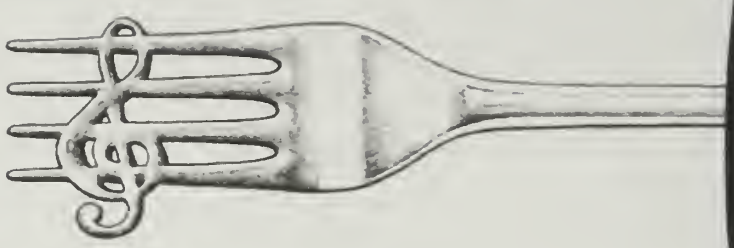

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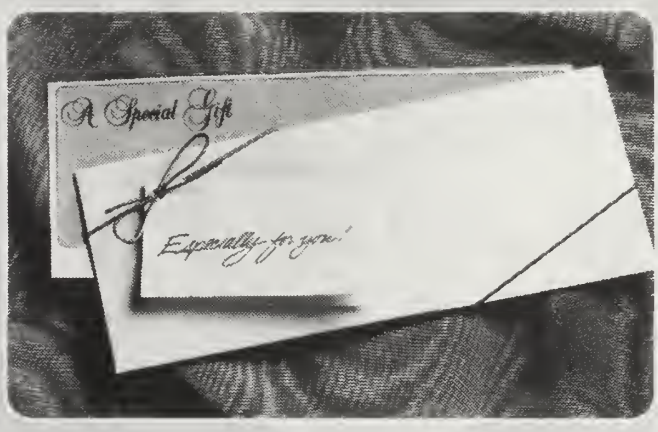

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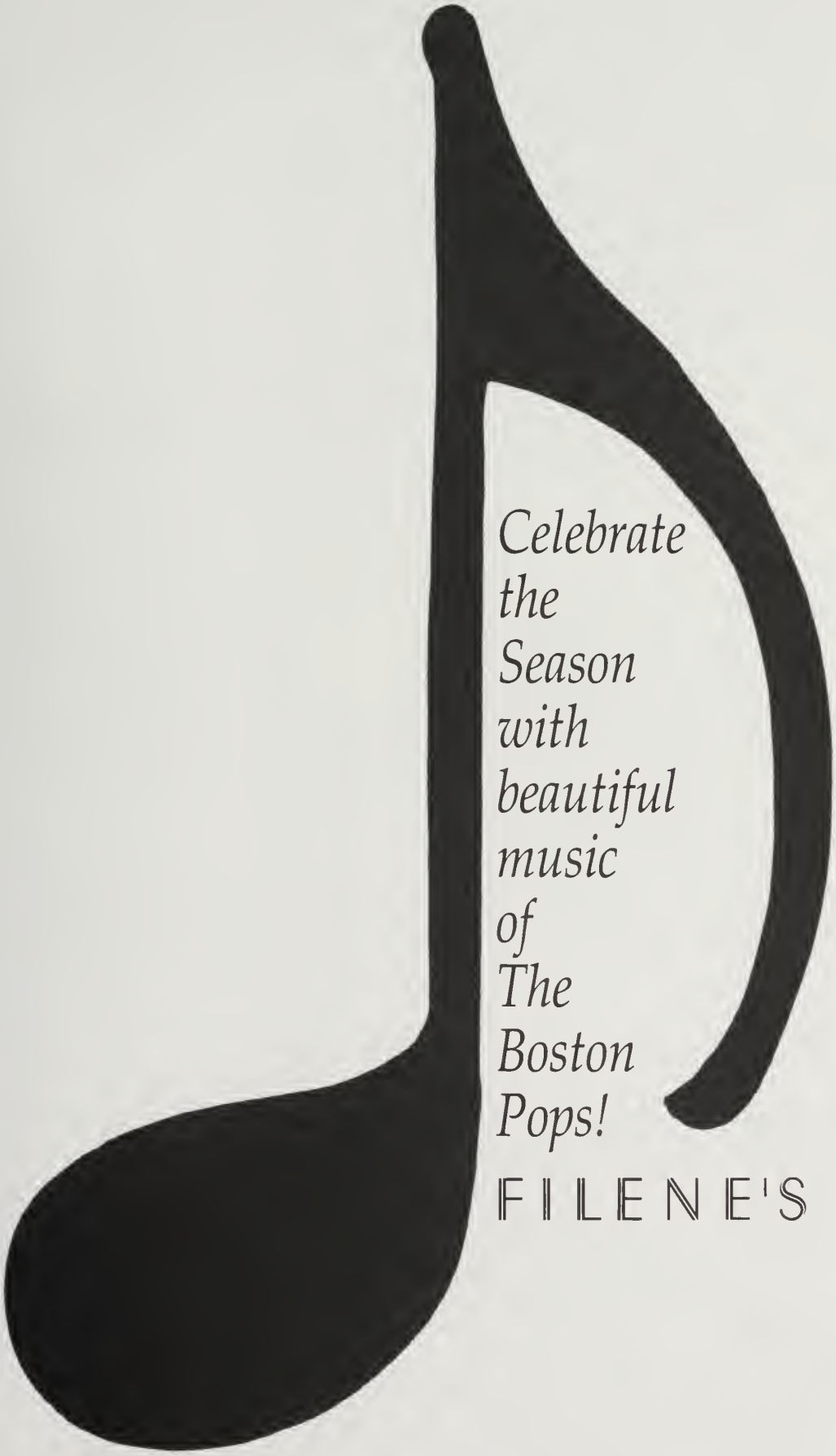
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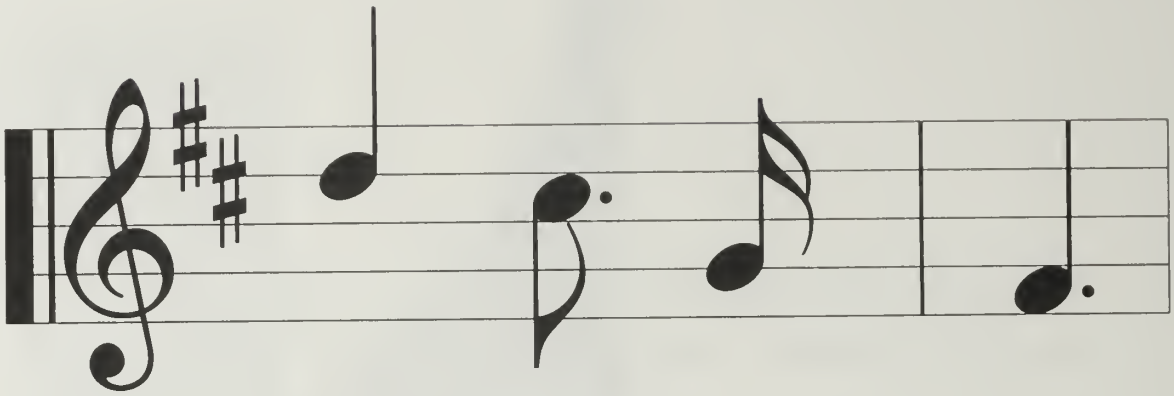

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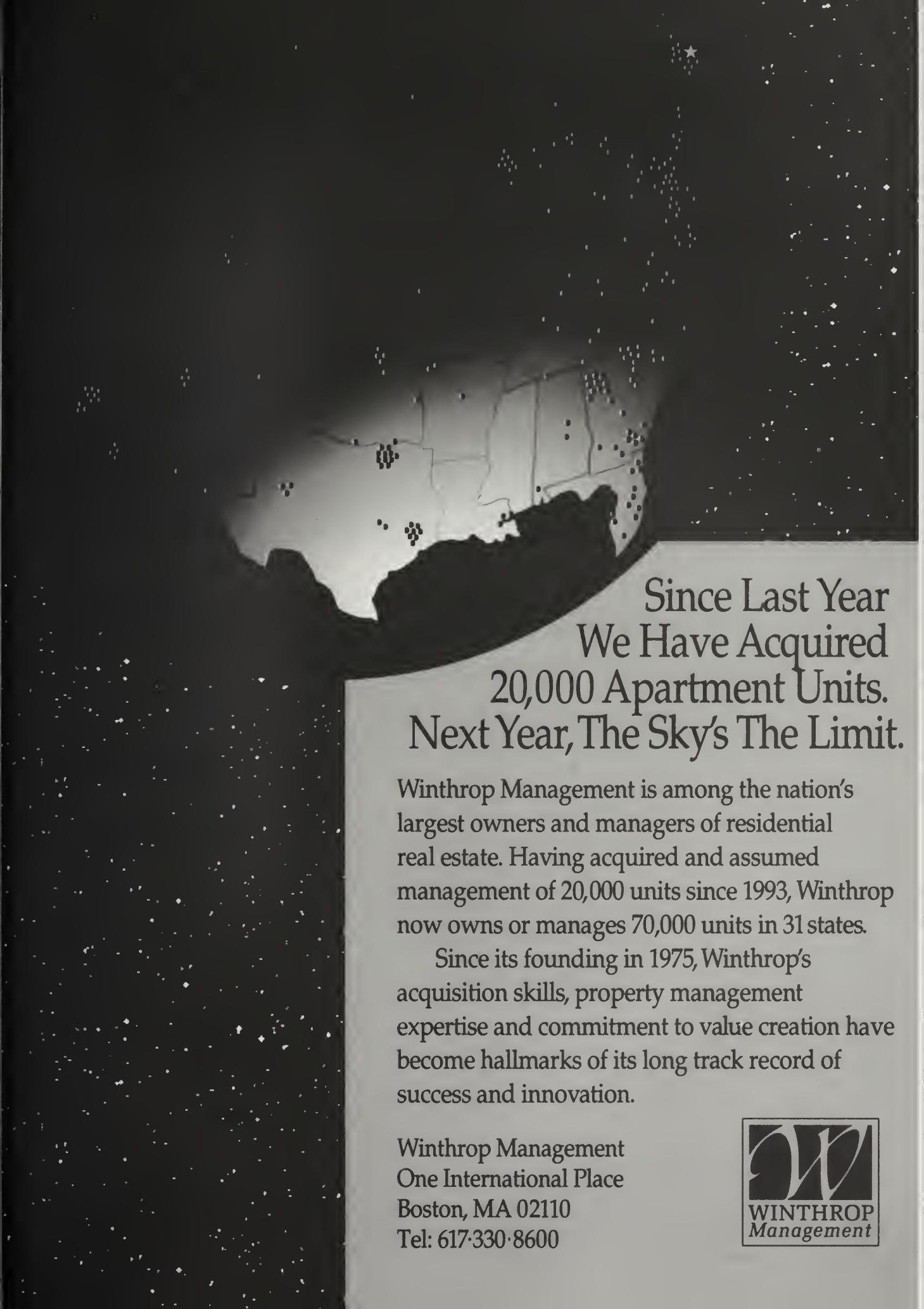
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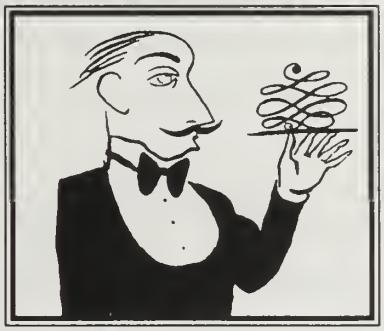

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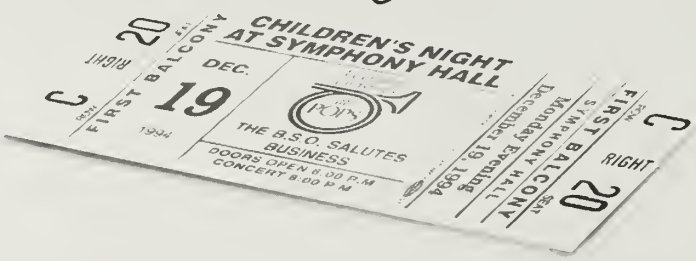

Tonight over 200 children from Boston are special guests at 'A Company Christmas at Pops'. We think this concert is a gift that will last a lot longer than anything they find under the tree this year.
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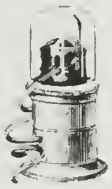

There's nothing

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We'd like to offer our congratulations to the Boston Pops for another in a long string of spectacular performances. The Dow should be so consistent.

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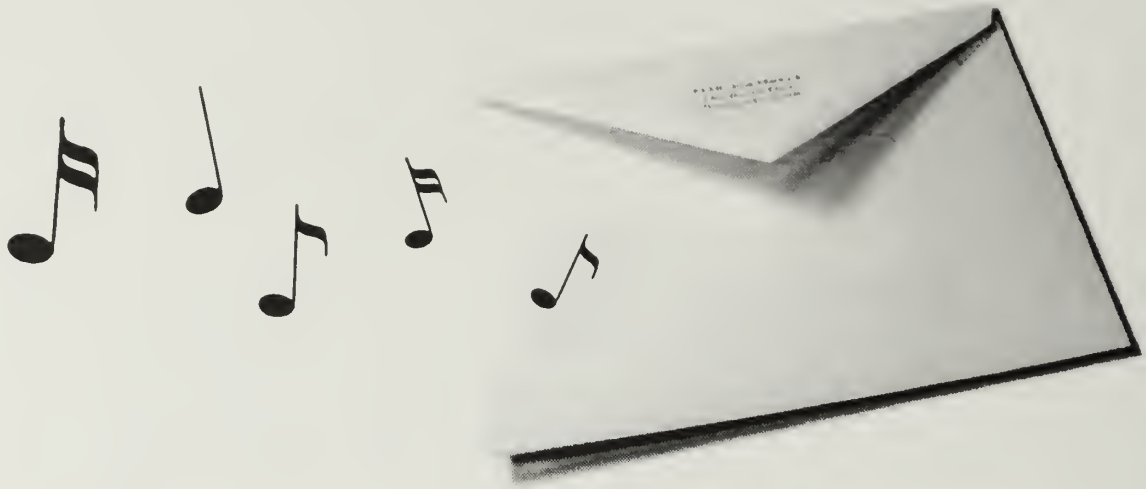

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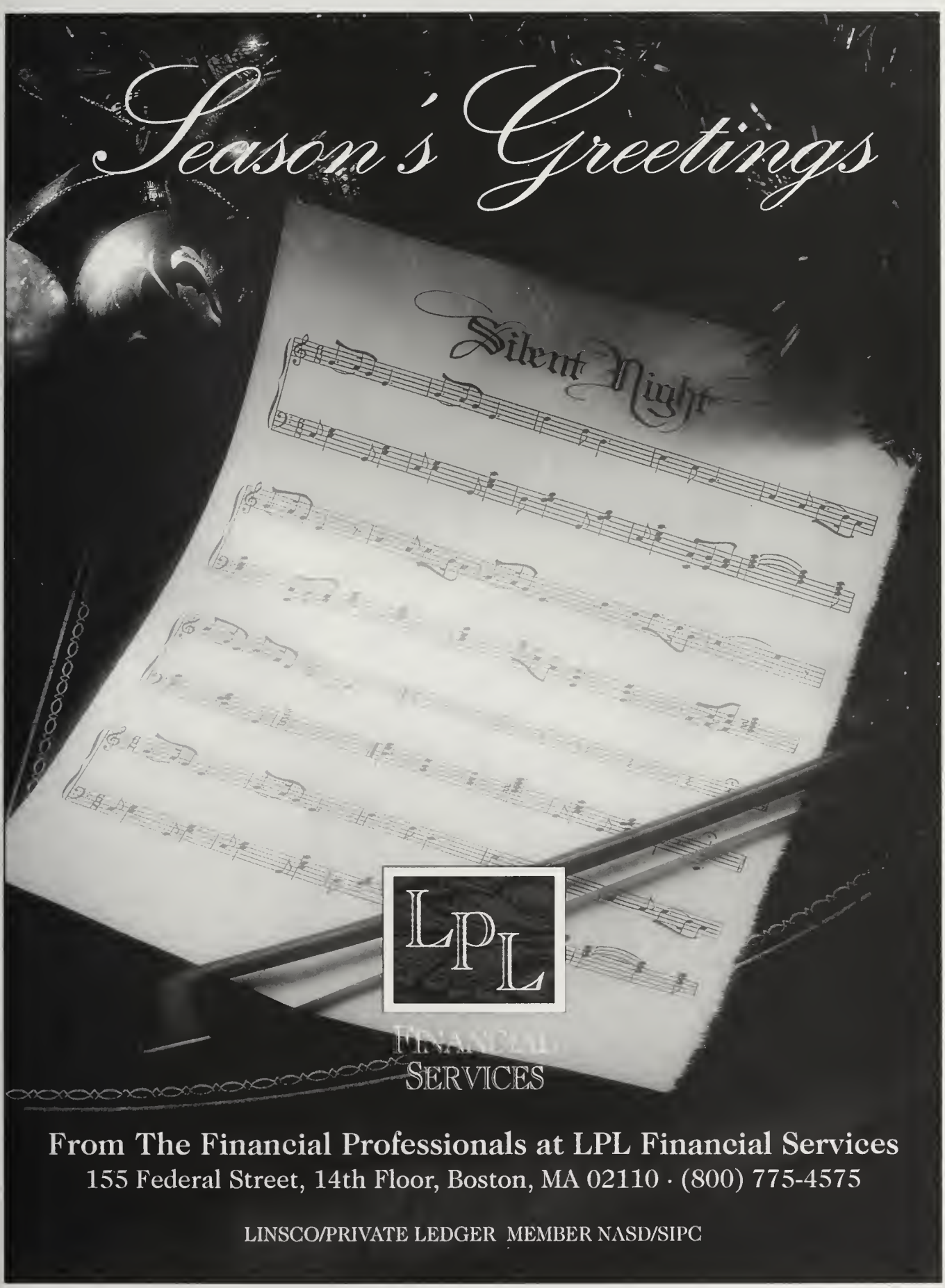
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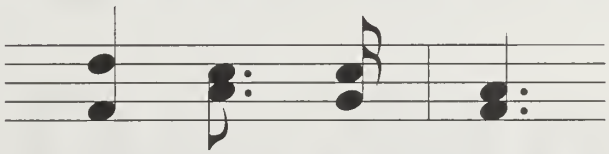

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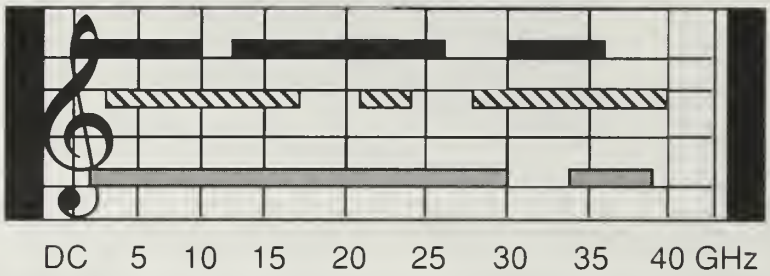

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that which comes nearest to

expressing the inexpressible

is music."

Aldous Huxley

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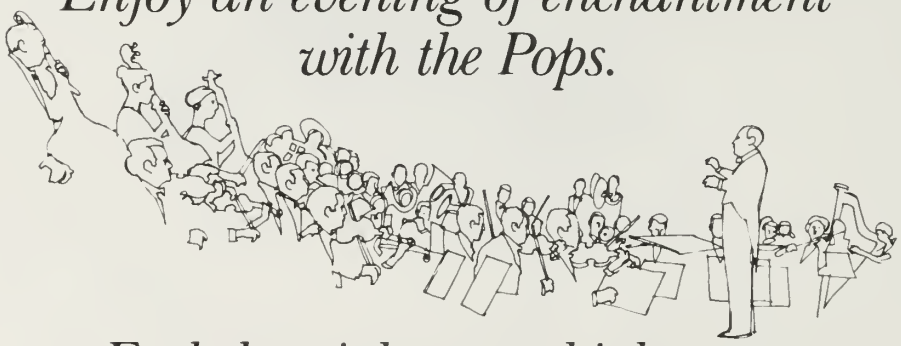

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The Boston Symphony Orchestra and
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hope that you had an exciting and memorable evening
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